

Songs of

# Jimmie Davis

WRITER OF



## Nobody's Darling

AND

**49**

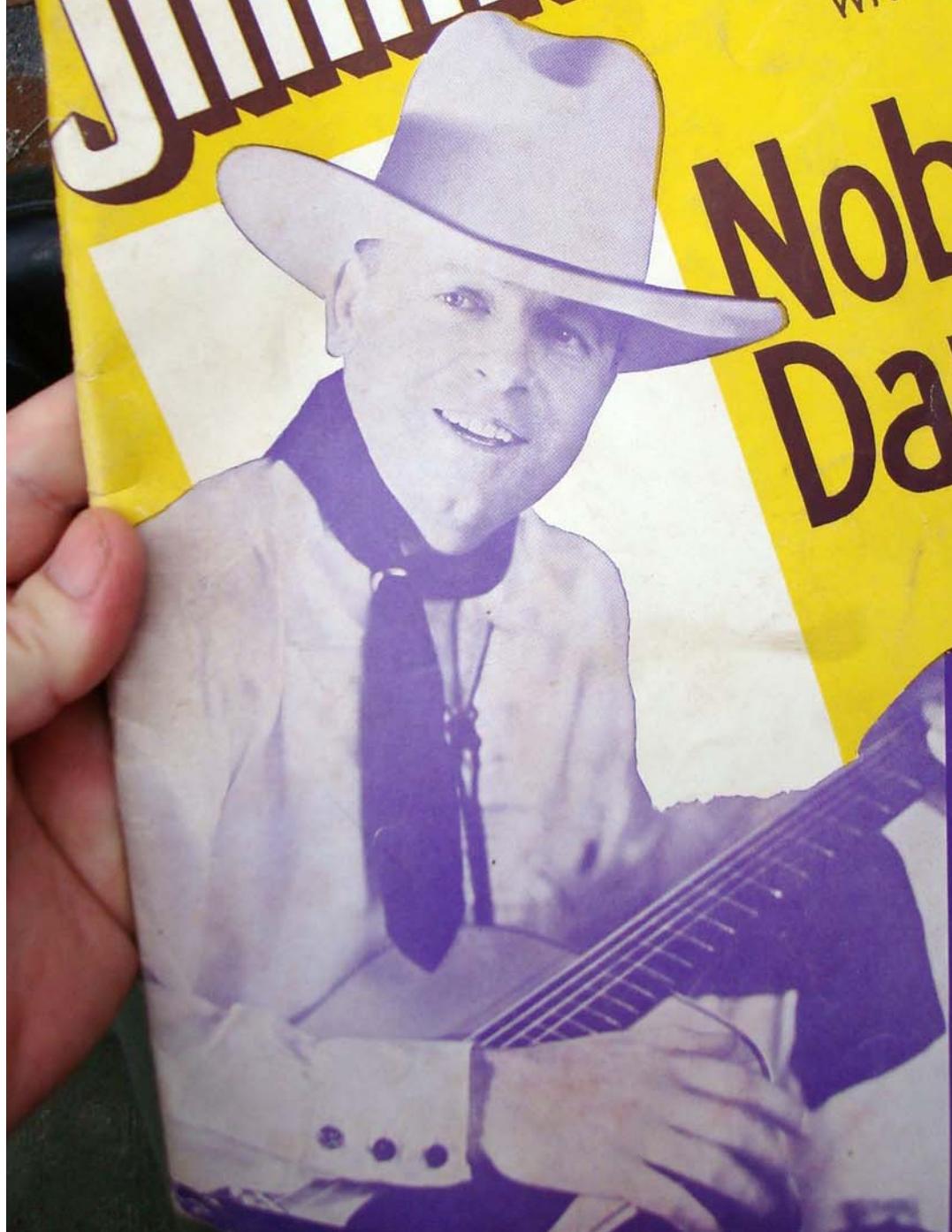
OTHER SONGS

*including*

"THE ANSWER TO  
NOBODY'S DARLING"  
"IN MY CABIN TONIGHT"  
"COWBOY'S HOME  
SWEET HOME"  
"BURY ME IN  
OLD KENTUCKY"  
"HONKY-TONK BLUES"

WITH UKULELE  
GUITAR & BANJO  
CHORDS

SOUTHERN MUSIC PUBLISHING CO.



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## *Foreword*

Jimmie Davis, celebrated singer, yodeler and composer, was born in a log cabin in Quitman, Louisiana, a very small town in a section of the country that was then practically a wilderness although it had been settled by the very early explorers. It was so wild and so remote that, until he was four years old, Jimmie had never even seen a town.

His first trip to a village was a very eventful occasion. There was a circus in town, so his father decided to take Jimmie. All went well and there was much excitement until a photographer attempted to take his picture. The sight of a man with his head under a black cloth and with a queer contraption in front of him was too much for the farm boy, so Jimmie ran away. He still cherishes the picture that was finally taken, with the scared expression on his face.

Jimmie's parents and grandparents were of sturdy American stock—people who tilled the soil and earned their living from the fields. His grandmother was a true pioneer woman who plowed and planted the ground herself in order to feed her children while her husband was in the war. Jimmie loved to hear the doughty old lady tell of her struggles to eke out a living. She was successful—so much so that when she died a few years ago at the age of ninety-five she had never had time to learn to read or write or to count money.

When Jimmie's father sold his farm and moved to town he received the stupendous sum of two dollars an acre for the land. Today that same farm is in the middle of an oil field, and could not be purchased at any price.

Musical ability was a family characteristic. Jimmie's grandfather was a great singer of the old Sacred Harp, and quite a dancer of the buck and wing type. It was through him that Jimmie learned, in his early childhood, many of the old songs which he still sings today.

There was not enough money in the family to provide an education for Jimmy, so he was obliged to work his way through school. At first he did all sorts of odd jobs, including washing dishes, but finally he obtained work with a lumber outfit, sawing and carting wood. This was hard work, but not too difficult for a country boy whose muscles had been developed in the fields.

Before long, however, Jimmie's natural talent asserted itself, and he began to sing with a quartette. The boys were able to earn money singing in restaurants and small theatres all over Louisiana, and soon there was a great demand for their services.

Jimmie soon discovered that the thing he loved most in the world was music. Early in his career he realized that the simple ballads that went directly to the hearts of the people were the most popular and successful.

Eventually Jimmie began to realize that he himself could compose songs that had a wide appeal and earned enthusiastic applause from his audiences. All his compositions received great acclaim wherever they were sung, either by the quartette or as solos by Jimmie

In all his songs Jimmie has chosen topics taken directly from life as he sees it all around him—simple and sweet subjects that touch the hearts of the listeners. The first song he ever composed, "Baby's Lullaby," was inspired by the sight of a young mother rocking her baby to sleep. Jimmie did not know the mother or the baby, but the sight of her tender solicitude was so touching to him that he sat down and wrote a ballad about it.

His biggest success, Nobody's Darlin' but Mine, is one of the sweetest love songs ever written and, through this composition, the name Jimmie Davis has become a by-word in England, in South Africa, Australia—in fact, in every English speaking country.

Although he is busy with his many activities, Jimmie is an ardent coon-hunter. His greatest recreation is following the coon-hound through the fields, or shooting jack-rabbits on the plains. But best of all Jimmie loves his music, and his keenest pleasure is to sit down with his old guitar and compose a ballad.

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Songs of  
**JIMMIE DAVIS**  
Deluxe Edition

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### Tune Guitar

E A B C D E

Put Camp on 1st fret

By JIMMIE D.

○ Bb

三

### Moderato

Moderato

1. Come  
2.  
3. You're as  
4. My  
5. Good -

sit by my  
No - bod - y's  
sweet as the  
moth - er is  
Good - bye, — Go

A musical score for a vocal performance. The score consists of two staves. The top staff shows a vocal line with lyrics and three guitar chords indicated above the staff: Bb7, Eb, and F7. The bottom staff shows a piano line with a harmonic progression corresponding to the chords above. The lyrics describe a romantic scene with a woman named Darlin' Mine.

brow;	Prom - ise	me	that	you	will	nev - er,
kind;	Prom - ise	me	that	you	will	nev - er,
rose;	rath - er	be	some - bod - y's			dar - lin',
low;	Sis - ter	has	gone	to	meet	moth - er,
hind,	Prom - ise	me	that	you	will	nev - er

Be	no - bod - y's	dar - lin'	but	mine.	<i>Back to 2d verse</i>
Be	no - bod - y's	dar - lin'	but	mine.	<i>Back to 3d verse</i>
Than a	poor boy that	no - bod - y		knows.	<i>to Interlude</i>
And	where I'll go	no - bod - y		knows.	<i>to 5th verse</i>
Be	no - bod - y's	dar - lin'	but	mine.	

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Interlude (Violin, whistling or instrumental solo)

5

B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> F<sub>7</sub> B<sub>b</sub>  
B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> F<sub>7</sub> B<sub>b</sub>  
to 4th  
verse \$  
My  
D.S. al Fine

## Lonely Hobo

By JIMMIE DAVIS

C<sub>o</sub> C<sub>7</sub> F  
1. I'm just a lone - ly ho - bo,  
2. go down to the rail - road  
And Wan - der-ing catch me an -  
round oth - your er town. train; I've A been stran - ger to in your an -  
back door, And you have turned me down. 2. I'll

Repeat to 2d verse

6

oth - er town, Just to be turned down a - gain.

**CHORUS**

A ho - bo's life is so lone ly, boy, Out in the Trav'lin' the

rain and the ho - bo's snow; The No cops are al - ways road. one to tell my

af - ter me, And to the jail I go; It's

trou - bles' to And share my heav - y load.

Ami F C G7 C

C G7 C F C G7 F

C D7 G7

C Ami F C G7 C

3. I once was so happy  
In a garden by the sea  
Living with my pride and joy  
She was the world to me. (*to 4th verse*)

Lonely Hobo

4. One day she did me wrong  
And left with another man  
And I am just a hobo,  
She made me what I am.

The Answer to "Nobody's Darling But Mine"

By JIMMIE DAVIS

I'll sit down beside you, mother w  
I've wait-ed for moth-er, like  
you man-y years; And I prom-ise yo  
Dar-lin', dead, love, My moth-er, like  
yours, left this world; No broth-ers, no  
now that I'll sis-ters, to nev-er Be no-bod-y's  
love me, There's no one but Dar-ling but  
yours. girl.  
CHORUS  
No-bod-y's Dar-lin', but yours, love, I'll be faith-ful to you through the years.  
— You'll be no-bod-y's dar-ling but mine, love; I'll be no-bod-y's dar-ling but yours.

## The Answer to "Nobody's Darling But Mine"

7

By JIMMIE DAVIS

# The Answer to "Nobody's Darling But Mine"

7

By JIMMIE DAVIS

G D7 G  
I'll sit down be - said that your side you, my moth - er was

C D7 G  
Dar - lin', I've wait-ed for you man - y years; And I prom-ise you  
dead, love, My moth-er, like yours, left this world; No broth-ers, no

G D7 G  
now that I'll sis-ters, to nev - er Be There's no-bod - y's Dar - ling but yours.  
love me, no one but you, lit - tle girl.

**CHORUS**  
No - bod - y's Dar-lin', but yours, love, I'll be faith-ful to you through the years.  
— You'll be no-bod-y's dar-lin' but mine, love; I'll be no-bod-y's dar-lin' but yours.

# That's Why I'm Nobody's Darling

By JIMMIE DAVIS

Moderato

While others are warm co - z

walk - ing the room you may be, With Count - ing their plen - ty of sil - ver and gold gold

I am no - bod - y's dar - lin', I'm left hun -

While you are lov - ing your dar - lin', I'm left hun -

lone in the cold. You played with my heart like a to friend - less and cold. Each night and day I will pi'

— Bright hopes you've tak - en from  
— To meet you in Heav - en some  
me; day;  
That's The why heart I'm that

no - bod - y's dar - lin'; And no - bod - y cares for  
once you have bro - ken Then will be hap - py and  
me. gay.

CHORUS

No - bod - y's dar - lin' am I. Heav -

mer - cy on me. I am no

dar - lin'; And no - bod - y cares for me.

# In My Cabin To-Night

By JIMMIE DAVIS

Intro.

Moderato

The musical score consists of five staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second and third staves are for the guitar, indicated by a treble clef and a bass clef. The fourth and fifth staves are for the vocal part, indicated by a soprano clef. The vocal part includes lyrics and chords above the notes. The score is in 3/4 time and key signature of G major. The vocal part starts with "A moon is shin-in'" and continues with "bright on my cab-in to-night; The stars are in the sky. A lone I sit and pine With the lit-tle ba-by mine, And dream of an an-gel on high." The vocal part concludes with "In my cab-in to-night I'm so lone some;" followed by a repeat sign and "I'm so lone some;". Chords shown include G, A7, G7, C, D7, Ami, and G7.

Me and the curly haired babe. Now that I've lost you, I

know what it cost me; How I re - mem - ber the day.

An an - gel ba - by I have as a mem'ry, With a

face like yours so bright; And her eyes of blue re -

mind me of you, In my cab - in, I'm lone - some to night.

# Cowboy's Home Sweet Home

By JIMMIE DAVIS

The musical score consists of four staves of music, each with a treble clef and a bass clef, set in common time with a key signature of one flat. The score includes lyrics and guitar chords indicated by small diagrams above the staff.

**Chords:**

- Staff 1: Eb, Ab, Eb, Bb7, Bbdim
- Staff 2: Bb7, Eb, Eb, Ab
- Staff 3: Eb, Bb7, Bbdim, Bb7, Eb
- Staff 4: Ab, Bb7, Ab, Eb

**Lyrics:**

1. We were out on the lone prair - ie, On Frank - lin  
 2. At last we fell to talk - ing Of dis - tant  
 3. We asked him why he had to roam, If his home was so

Ridge friends one night, Our heads up on our  
 dear so dear; A boy raised his head from his  
 to him; He gazed at the ground for a

sad - dles, The fire was burn - ing bright.  
 sad - dle, And wiped eyes a tear.  
 mo - ment, His eyes with a dim.

Said "Boys, were tell - ing sto - ries,  
 He raised there is a cot tage,  
 his head from his sad - While  
 And

Some far were from sing - ing songs; I'd Some were id - ly  
looked the rough crowd roamed; o'er; Said give my I'll po tell you the  
smok - ing, As the be hours rolled a - long.  
sad dle, To be at old Home, Sweet  
reas on, I left old Kan - sas Home?  
Shore?"

Fine

D.C. al Fine

## Jellyroll Blues

By JIMMIE DAVIS

1. Like my ice cream in a bowl; Like my ice cream in a bowl;  
2. Love Cor - in - na long and tall; Love my ma - ma long and tall;  
3. Ma - ma's got them lov - in' ways; Ma - ma's got them lov - in' ways;

Can't get e - nough to Ba - by can make a Give her rope and save my soul, But it wild cat squawl, Got the watch her play, Jel - ly ain't like jel - ly - roll,  
ain't like jel - ly - roll, of all.  
roll's get-tin' bet-ter ev - ry day.

Fine

# Bury Me In Old Kentucky

By JIMMIE DAVIS

1. {To - mor - row - was - our - wed - ding  
Do you re - mem - ber the night - you -  
*chos.* Oh, bur - y - me in old Ken -  
2. {Now, when you're some liv - ing in your -  
{And the lone - night while he is

day, And now you are bid-ding me a - dieu, \_\_\_\_\_  
prom - ised, The night the sweet moon was - low; \_\_\_\_\_  
tuck - y, Back where we all used to roam; \_\_\_\_\_  
glor - y, And sleep-ing in an oth - er's arms, \_\_\_\_\_  
sleep - ing, Won't you steal down to my grave; \_\_\_\_\_

To give your love all to an -  
Your tears fell down up on my lets who ly  
Where the ros - es - and the vio - one gent  
Please think of some as the one who ly  
And place flow - ers

oth - er - When you know I care for you.  
bos - om, You said, 'Tll nev - er let you go.  
min - gled, Where we planned a hap - py home.  
loved - you, Sleep ing in Ken-tuck - y's arms.  
dear - me, And think of me the one - you be trayed.

D. S. al Fine

# Arabella Blues

15

By JIMMIE DAVIS

The musical score consists of four staves of music. The first staff starts in F major and transitions to B♭ major. The second staff starts in F major. The third staff starts in C7. The fourth staff starts in F major and transitions to B♭6. The lyrics are as follows:

Ar - a - bel - la, Ar - a - bel - la, How come ya do me like ya  
Ar - a - bel - la, Ar - a - bel - la, When ya com - in'  
Ar - a - bel - la, Ar - a - bel - la, What makes you so

o? Ar - a - bel - la, Ar - a - bel - la, How come ya do me like ya  
ome? Ar - a - bel - la, Ar - a - bel - la, When ya com - in'  
mean? Ar - a - bel - la, Ar - a - bel - la, What makes you so

io? You left me griev - in', And you were leav - in',  
home? Aint seen no wom - an; Now I'm not just fool - in',  
mean? I'm hot and both - ered, And I'm wet and wor - ried,

Ar - a - bel - la, Ar - a - bel - la, How come ya do me like ya  
Aint seen no wom - an, Since you been do-oo?  
I'll get an-oth-er ma - ma In New - Or gone.  
leans.

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# Alla en el Rancho Grande

Allegro assai

Arreglo de  
DONALD REEP

The musical score consists of five staves of music. The top staff is for the piano, showing chords and bass notes. The second staff is for the voice, starting with a rest followed by a melodic line. The third staff continues the piano accompaniment. The fourth staff shows the vocal line continuing with lyrics and includes three guitar chord boxes above the staff: E♭, E, and F7. The fifth staff concludes the vocal part with more lyrics and piano chords.

**VOZ Soprano**

**Ad lib.**

**E♭**      **E**      **F7**

A lláen el ran-cho

grande a llá don-de vi-ví-a

ha bla-u-na ran-che - ri-ta que a - le - gre me de - ci-a que a-

le-gre me de - ci - a \_\_\_\_\_ Te voy ha -  
 cer tu cha - ma-rra \_\_\_\_\_ co-mo la  
 mien - zo de la-na \_\_\_\_\_ y te la  
 u - sa el va - que - ro \_\_\_\_\_  
 ca - bo de cue - ro \_\_\_\_\_

1. 2. 3.

Para fin

te la co - A -

ad lib. al ss

# Bear Cat Mama From Horner's Corners

By JIMMIE DAVIS

Lis-ten, while I tell you 'bout my  
She's five foot two, weighs a  
She's the daughter of old —  
new gal Sal, I'm  
hun-dred pounds, She  
jelly-roll king, —  
tell - in' you, she's a  
can make a Jack rab-bit  
Troubled with the —

red hot pal, She's —  
hug a hound; With —  
same old thing, She'd make an  
hot - ter than  
ros - y cheeks,  
old man young,  
old Cor - inne, I  
sea blue eyes, —  
young man old, —

got her down in —  
She can make a dead man  
Some good sis - ter —  
New  
rise  
save  
Or  
and  
my  
leans.  
fly.  
soul.

**CHORUS**

She's a Bear-Cat Ma-ma from Horn-er's Cor-ners,  
She's a Bear-Cat Ma-ma from Horn-er's Cor-ners,  
She's a Bear-Cat Ma-ma from Horn-er's Cor-ners,  
She's keen on me;  
She's keen on me;  
She's keen on me;

She's sweet like a peach,  
She's fast like a train,  
Now Pe-ter and Paul,  
tall like a tree,  
tough like a mule,  
Cain and-  
I'm tell - in'  
Ab-el, she kicked the  
you, she's kill - in'  
you, she's a pitch-in'  
top off of Grand-pa's

G7 G9  
A**b**9 G9  
A**b**9 G9  
A**b**9 D7aug Gm G  
Gm Gm6 E**b**7 D7  
A7 D7aug D7 G C9 G

## It's All Coming Home To You

By JIMMIE DAVIS

Intro.

I'm feel-ing might-y

F F#mi C Ami

lone-some, I'm down-heart-ed too; I guess I should for - get you But I

D7 G7 F  
find that hard to do. In dream, you'll al-ways lin-ger, Al-though you've proved un-

C D7 G G dim G7  
true; But the way that you mis-treat-ed me, It's all com-ing home to you.

**CHORUS** C E7 A7 C# dim A7 D7  
My skies are gray Now that you've gone a-way, The whole wide

G7 C E7  
world is blue. You left me for

A7 C# dim A7 D7 G7 G F C  
some-one new, sweet-heart, But It's All Com-ing Home To You.

# Yo-Yo Mama

21

By JIMMIE DAVIS

The sheet music consists of five staves of musical notation. The first four staves are in common time (indicated by a '2' over a '4') and the fifth staff is in 2/4 time. The music is written for voice and piano/guitar. The lyrics describe a woman's yo-yo skills and her romantic interest in the singer.

My ma-ma's got a yo - yo, Keen-est yo - yo I've ev-er seen, When she

goes a walk-in' down the street, say, won - der where she got that thing; She

throws that yo - yo side - ways, She throws it up and down; And if

that don't seem to get it, She throws it 'round and 'round.

I'm era - zy 'bout my ba - by, I'm wild a - bout my man.

Chords indicated in the music include C, G7, F, D7, and C#dim.

# Shirt-Tail Blues

By JIMMIE DAVIS

1. I had pret-ty mon-ey, but the wom-en got me down.  
 2. Had mon-ey in Chi-ca-go, Some down in Wau-ka-kee.  
 3. Eat-in' chest-nuts down in Geor-gia, Back home in Car-o-line.

— But I had lots of mon-ey, But the wom-en took me down.  
 — Had mon-ey in Chi-ca-go, Some down in Wau-ke-kee.  
 — Eat-in' chest-nuts in Geor-gia, Back home in Car-o-line.

Now my shirt-tail is draggin' round on the ground.  
 Now the on-ly thing I've got Is a block-head-ed memo-ry.  
 Now I'm walk-in'down old Broad-way Mooch-in' for a dime.

**CHORUS**

Got the Shirt-tail Blues, wom-en got me down; Got the

Sheet music for "Shirt-tail Blues". The music is in 2/4 time, key of G major. The first staff features a G7 chord at the beginning. The lyrics are: "Shirt-tail Blues, - wom-en got me down. Now my shirt-tail is drag-gin' on the ground." The second staff continues the melody with various chords including D, D<sup>b</sup>, Emi, G, G<sup>b</sup>, and D<sup>#dim</sup>.

## Prairie Of Love

By JIMMIE DAVIS

Sheet music for "Prairie Of Love". The music is in 3/4 time, key of G major. The first staff starts with an "Intro." section in D7. The lyrics are: "To-night as I stand by my pon-ny, And gaze at the heav-ens a - bove I just". The second staff continues with: "won der if ev-er a cow-boy Will drift to that Prair-ie of Love,". The third staff concludes the piece.

CHORUS D<sub>7</sub>

Will sad-dles and boots be de - mand - ed To ride on that

G C

range up a - bove? Will the heav-en-ly herd be re - brand-ed,

G G C

D<sub>7</sub> When they cross to their prair-ie of love? Will the cow-boys all gather up

G C G C

When they cross to their prair-ie of love? Will the cow-boys all gather up

G D<sub>7</sub> D<sub>7</sub> G D<sub>7</sub>

yon-der To ride on that range, so fair? Will the eac-tus and

G C D<sub>7</sub> G

wild rose be bloom-ing, Will they find peace and hap-pi-ness there?

# Would You

By JIMMIE DAVIS

1. If you and I were all a - lone In a pri - vate lit - tle  
 2. If you and I were on a ship Out on the sea a -

place, lone, With noth-ing in the world be - tween us But a lit - tle piece \_ of  
 Would you — wait un - til mid-night, Could you wait un - til

lace, dawn? With no one there to in - ter - fere, And not a soul \_ in  
 If I love you, and you love me, And I should hold \_ you

sight, Tell me, dar - ling would you kiss\_ me good - night.  
 tight, Tell me, dar - ling would you kiss\_ me good - night.

# I Wish I Had Never Seen Sunshine

Valse moderato

JOHNNIE ROBERTS

Dis-ap-point-ed in love, I'm so lone-ly and blue; Wish I had  
We once were so hap-py, our fu-ture so bright, Oh, what a

nev-er met you;— The plans that I made have all  
change time will bring, Now that I can't love you and

vani-shed a-way, Since you have prov-en un-true.  
still call you mine, I'd rath-er not hear your name.

CHORUS

I Wish I Had Never Seen Sunshine, —————

Wish I had never been blue. ————— I wish I had

died as a baby; ————— And then I'd have

nev - er known you. ————— I you. ————— Fine

D.S.

The sheet music consists of eight staves of musical notation. The top staff is for the vocal part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes lyrics and several guitar chord boxes above the notes. The second staff is for the piano, also in treble clef and common time. The third staff is for the bassoon or bass guitar, in bass clef and common time. The fourth staff is for the piano again. The fifth staff is for the vocal part, continuing the lyrics. The sixth staff is for the piano. The seventh staff is for the vocal part, concluding with 'Fine'. The eighth staff is for the piano. The music features various dynamics like 'p.' (piano) and 'f.' (forte). Chords indicated include C, G, D7, A m, F7, G, G7, C, Cm, G, D# dim, Em7, A7, D7, G, G dim, G, G, Cm, G, and G. The vocal part has a melodic line with some slurs and grace notes.

## Hold 'er Newt

By JIMMIE DAVIS

1. I took my gal for a  
 2. He shut both eyes, he  
 3. We went down by the old

bug - gy ride, Con - trolled that old gray  
 raised his tail, Both way up in the  
 church - house, — They were knelt in

mule, back, prayr,  
 That He The

mule's been here for ma-ny a year, But still he's a ram-bl-ing  
 walked the dog; done the turk - ey trot; — Then he \_ balled the  
 preach - er shout-ed "Hal - le - lu - jah!" — That mule, he \_ caught the  
 fool. jack. air.

**CHORUS**

Oh hold her, Newt, hold her, Hold her, Newt, I say;

Hold her, Newt, hold her, Don't let her get a way.

D. C. al Fine

# Graveyard Blues

29

By JIMMIE DAVIS

1. Oh, the old grave-yard,  
2. Now the doc - tor said,  
3. Now for weeks and weeks,

Is a place I don't want to  
It's an - oth - er month for  
I've been here flat\_ on my

go; me; back; Oh, the Now the old grave - yard, Is a  
Now for doc - tor said, It's an -  
weeks and weeks, I've been

place I don't want to go; I hate to feel so  
oth - er month for me; But the way I'm feel - ing  
here flat\_ on my back; And my ma - ma's down in

lonely, Out in the rain and the snow.  
to - day, It's a month too long\_ for me.  
Mem - phis; They say she's ball - in' the jack.

D. C. al Fine

# Get On Board, Aunt Susan

By JIMMIE DAVIS

The sheet music consists of four staves of musical notation. The top two staves are for the voice, and the bottom two are for the piano/guitar. Chords are indicated above the staves.

**Top Staff (Voice):**

- Chords: D, F#mi, D6, D#dim, A7
- Lyrics (Yellow Girl):
  - Yellow gal rides a Cad - ill - ac,
  - Yellow gal sleeps on a fold - in' bed,
  - Yellow gal wears high heel shoes,
- Lyrics (Brown Skin):
  - Brown skin rides the same..
  - Brown skin does the same..
  - Brown skin wears the same..

**Middle Staff (Voice):**

- Chords: D, F#mi, D6, D#dim
- Lyrics (Black Gal):
  - Black gal rides a wag - on load,
  - Black gal sleeps on the cab - in floor,
  - Black gal goes bare foot - ed, —

**Bottom Staff (Piano/Guitar):**

- Chords: A7, D, F#mi, D#dim
- Lyrics (Rid-in', Snooz-in', Walk-in'):
  - Rid - in' long just the same.
  - Snooz - in' long just the same.
  - Walk - in' long just the same.
- Chorus:
 

Oh, get on board, Aunt Susan!
- Final Chorus:
 

Get on, All a - board!

# Sweetheart Of West Texas

31

JIMMIE DAVIS  
BONNIE DODD  
B<sub>b</sub> Bdim

Moderato B<sub>b</sub>

mf I'm dream-ing to night of West Tex-as; C7 There's a girl who is wait-ing for me.

In her heart I know ther'll be a wel-come; Her face I am long-ing to see.

We will ride through the great o-pen spac-es, While the moon shines up a-bove.

And the stars they will wink as they lis - ten To my sto-ry of un-dy - ing love.

Refrain B<sub>b</sub> B7 E<sub>b</sub> She's the Sweet-heart of West Tex-as; In her arms I will find per-fect rest,

Clouds will pass when I reach that safe hav - ell O car-ry me back to the west.

The sheet music consists of five staves of musical notation. The top staff is for the vocal part, with lyrics and a key signature of B-flat major (two flats). The second staff is for the piano, showing bass notes and chords. The third staff is for the guitar, indicating chords like B-flat, B-flat augmented, E-flat, and B-flat. The fourth staff continues the piano and guitar parts. The fifth staff is another vocal line, starting with 'Refrain'. The music is in common time throughout. Chords are indicated above the staves, such as C7, F7, B7, E7, and Bdim.

# Sweetheart Of West Texas

31

JIMMIE DAVIS  
BONNIE DODD  
Bb Bdim

Moderato  $\frac{3}{4}$   $B_b$

*mf* I'm dream-ing to night of West Tex-as; — There's a girl who is wait-ing for me.

*f*  $C_7$   $F_7$   $E_b$   $F_7$   $B_b$   $C_m$

In her heart I know there'll be a wel-come; — Her face I am long-ing to see.

$B_b$   $B_{baug}$   $E_b$   $B_b$   $C_7$   $E_b$   $F_7$   $C_m$

We will ride through the great o-pen spaces, — While the moon shines up a-bove.

$B_{bm6}$   $F_7$   $B_b$   $C_7$   $F_7$   $B_b$   $C_m$

And the stars they will wink as they lis-ten — To my sto-ry of un-dy-ing love.

*p*  $B_b$   $B_7$   $E_b$   $B_b$   $C_7$   $F_7$   $C_m$

Refrain *mf* She's the Sweet-heart of West Tex-as; — In her arms I will find per-fect rest,

$B_b$   $B_{baug}$   $E_b$   $B_b$   $C_7$   $F_7$   $C_m$   $F_7$   $B_b$   $B_7$   $E_b$   $m6$   $B_b$

Clouds will pass when I reach that safe hav-en; — O car-ry me back to the west.

## Home In Carolin'

By JIMMIE DAVIS

Intro.

*mf*

G D7  
There's an I re -

old and ag - ed couple in Car - o - lin'; They've been wait-ing there  
mem-ber when I told - the folks, Good - bye, And how they both held my

C G  
for a time; There's my dad - dy old and gray, And they  
hands and cried. How they begged me not to roam, But I

C G  
say hell pass a - way, So I'm leav-ing here to day for Car - o - lin'.  
walked a - way from home, As I told them I'd be back - bye and bye.

CHORUS  
D7 G  
Dad of mine, Dad of mine; How I'm hop-ing that the

These by my side,  
these cit - y ways —  
A Are rid - in' him out  
driv - in' me on the in -

Just to kick him in the side, Just to show his step and take me  
Oh, I wan - na go back, Oh, please

*No repeat* Fine

le k,  
Out on MON TAN - A - PLAINS Yo - dle  
Back to MON TAN - A - PLAINS

(YODEL)

ay - ee - ee - o - dle - ee - dle ay - ee - ee - ay dle - ee - dle ay - ee - o - dle  
ay - hee - ay - lee ay - hee - o - dle ay - hee hee. Each

8 D.S.

Some time soon I'll be going back,  
Back where the skies are blue;  
In a little hut just built for two  
That's where our dreams come true  
I'm tired of subways and forty story shacks  
I'm afraid in the wide open range;  
Oh I wanna go back, oh please take me back,  
Back to MONTANA PLAINS.

train will be on time; I can hardly hold my tears, It has  
 been so many years, Since I left my dear old home in Caro - lin'.

## Alimony Blues

By JIMMIE DAVIS

*mf*

I mar - ried a ma - ma, Thought I was set - tled down;  
 Now my clothes are all rag-ged, And my feet are on the ground;  
 She got al - i - mon - y, When she got a di - vorce;  
 And I'm still work-ing for her, But my boss is a po - lice horse.

Mar - ried, I got mar - ried, de - cid - ed to set - tle down.  
 She got al - i - mon - y, When I got the Al - i - mon - y Blues.  
 I got the she got a di - vorce.  
 Al - i - mon - y Blues.

# Montana Plains

Words and Music by  
RUBY BLEVINS  
(Patsy Montana)

Brightly *f*

I wan-na Each drink my jav-night in my dreams

a from an old tin can When the moon goes to shin-in' high.  
Some how it seems I'm way back where I be-long.

I'm gon-na Just a hear the coun-try howl hick, of the way back whip-poor-wills  
in the sticks

I wan-na hear a Back where coy-ote be whine; I wan-na This have my sad-cit-y life

*mf*

C

Dm C G7 C Aug D7 Ddim D7

Am7 D7 G7

Gaug C G7 B C

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Dm C G<sub>7</sub> C  
dle horse And these by my side, A Are rid - in' him out on the in -

Caug D<sub>7</sub>  
range, Just to kick him in the side, Just to show his step and sane, Just to wan - na go back, Oh, please take me

A<sub>b7</sub> D<sub>7</sub> G<sub>7</sub> C  
pride Out on MON TAN - A PLAINS Yo - dle back, Back to MON TAN - A PLAINS

No repeat Fine

C (YODEL) Caug D<sub>m</sub> B<sub>b</sub> G<sub>7</sub> G<sub>m7</sub>  
Ay - ee - ee - o - dle - ee - dle ay - ee - ee - ay dle - ee - dle ay - ee - o - dle

D<sub>m</sub> Bdim C Adim G<sub>7</sub> C  
ay - hee - ay - lee ay - hee - o - dle ay - hee hee.

8 G<sub>7</sub> 8 D.S.  
ay - hee - ay - lee ay - hee - o - dle ay - hee hee. Each

Some time soon I'll be going back,  
Back where the skies are blue;  
In a little hut just built for two  
That's where our dreams come true  
I'm tired of subways and forty story shacks  
I'm afraid in the wide open range;  
Oh I wanna go back, oh please take me back,  
Back to MONTANA PLAINS.

# She's A Hum-Hum-Dinger

By JIMMIE DAVIS

D<sub>b</sub> 7

1. Talk a - bout your girls, but you ought to see mine;— She  
 2. Took her to church in my home - town;— She  
 3. Old broth - er Dea-con by the old fire place,— She  
 4. Crossed both eyes, She ran way back,— She

ain't so good look-in' but she's dressed so fine.— She long, she's tall, she's a  
 Preach-er got hard and threw his bib - le down.— Says, "I been preach-in' a  
 Run — 'at sis-ter one — aw - ful race.— Ov - er took her a  
 Knocked at the knees,— and she balled the jack.— Steady Jane, steady don't you.

hand-some queen;— She's got ways like a mow - in' ma - chine.— I  
 long, long time;— Dea-con, get yours 'cause I got mine.—  
 way up - town;— She got warm and turned his dam - per down.—  
 both - er me;— I'll whup you down with a sin - gle tree.—

**CHORUS**

She's a hum-hum-ding-er from Ding-er - ville, Um! Watch her strut her stuff.

## Organ Grinder Blues

By JIMMIE DAVIS

1. When I leave this town,  
2. I was an or - gan -  
3. When I was on the  
4. — Goin' to get me some

good gal, I'm leav - ing on an - oth - er  
grind - er, — Up and down the San - te  
road, gal, I bought my mon-key in your  
mon-key glands; — Be — like I used to

line, Fé, town, was.

When Was I leave this town, I'm  
an or - gan - grind - er, — I  
was on the road, — gal, — I  
Goin' to get some mon - key-glands;

leav - ing on an - oth - er line; I'm goin' way down  
Up and down the San - te Fé; Now I've 'bout de -  
Bought my mon - key in your town; Now that my or - gan's  
Be — like I used to was; Goin' to run these ma - ma's

south, Where the wom - en all take their time.  
cid - ed My — or - gan's done failed on me.  
failed me, You — turned — my mon - key down.  
down, Like — a roos - ter does.

## Jealous Lover

By JIMMIE DAVIS

Intro.

1. Down by a weep - ing wil - low,  
2. Come, love, now let us wan - der  
3. Out in the woods they wan - dered,  
4. She said, "Now let us go, dear,  
5. He says, "Now that I have you,

Down Out where the  
in eve - the  
Till the Back to man  
No man can

dais - ies grew; Down to a maid - en's  
woods so gay. We can talk and we can  
sun was low; The whip talk to wills  
home of mine; We can talk poor -  
save your life; I am to a dad  
and jeal - ous

cot - tage A Jeal - ous lov - er drew.  
pon - der We can plan our wed - ding day.  
sing - ing, And it then time to go.  
moth - er, And these woods we can dine."  
lov - er; Down in

# Shotgun Wedding

By JIMMIE DAVIS

1. I went to see my sweet-heart, Her dad met me at the  
 2. Look-ing down the nozzle of a shot - gun off, — Shak-in' He like a dog with pal -  
 3. He let that gun go said he was try-ing it

door; Said, "my boy, we are gon-na have a wed - ding here Like we  
 sie, Her — dad had his fin-ger on the trig - ger, And I was  
 out; I — said, "Let's have the wed - ding here, Be -

nev - er had be - fore; She was my daugh - ter  
 shak - in' at the knee; It was his daugh - ter  
 fore the groom pass - es out; She was your daugh - ter

— and you done her wrong?"  
 — and I done her wrong.  
 — and I done her wrong?" (Yodel)

Fine

D. S. at Fine

## I'll Get Mine Bye And Bye

By JIMMIE DAVIS

1. Went to see my gal, meek as a lamb,  
 2. Said I'll get mine, bye, bye,  
 3. Sit - ting on the doorstep, with - out a doubt,  
 4. When the roos - ter said, that the egg was red,

Went to see my gal, meek as a lamb,  
 Said I'll get mine, bye, bye,  
 Sit - ting on the doorstep, with - out a doubt,  
 When the roos - ter said, that the egg was red,

Went to see my gal, And when I left I heard the back door  
 Lord-y I'll get mine, When the chick-en's don't roost so  
 If I can't get in, Ain't no com - in'  
 He - walked a cross, The street and knocked the big cock

slam, Went to see my gal, meek as a lamb.  
 high, I'll get mine, bye, bye,  
 out, Sit - ting on the doorstep, with - out a doubt,  
 dead, But I'll get mine, bye and bye.

## Davis' Salty Dog

By JIMMIE DAVIS

The musical score consists of four staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. Chords indicated above the staff include G, D7, G, D7, G, A minor 7, D7, G, G9, G7, C, Eb7, C, D7, G, D7, C, D7, and G.

**Lyrics:**

1. I can hear you com-ing now, you salt - y dog, \_\_\_\_\_ I can  
 2. I can hear you com-ing now, you salt - y dog, \_\_\_\_\_ I can  
 3. I can hear you com-ing now, you salt - y dog, \_\_\_\_\_ I can  
 4. I can hear you com-ing now, you salt - y dog, \_\_\_\_\_ I can

hear you com-ing now, you salt - y dog, \_\_\_\_\_ You have  
 hear you com-ing now, you salt - y dog, \_\_\_\_\_ I have  
 hear you com-ing now, you salt - y dog, \_\_\_\_\_ If you  
 hear you com-ing now, you salt - y dog, \_\_\_\_\_ If you

been a - way so long, I'm get - ting good and strong; I can  
 been good and true, So hur - ry down the Av - e - nue; I can  
 don't get here on time, I may change my mind; I can  
 want the good work done, Get off your clothes and drop the gun; I can

hear you com - ing now, you salt - y dog.  
 hear you com - ing now, you salt - y dog.  
 hear you com - ing now, you salt - y dog.  
 hear you com - ing now, you salt - y dog.

# The Davis Limited

By JIMMIE DAVIS

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The first staff begins with a F7 chord. The second staff begins with a Bb chord. The third staff begins with a Bb chord. The fourth staff begins with a Bb chord. The music is in common time.

(Spoken)

All aboard the Davis Limited  
 This train leaves Atlanta all packed and primed  
 and headed for all points southwest. Go to bed, children,  
 hush your cryin'. Let's all take a ride on the old  
 streamline.

Pour it on, boys, Give her lots of coal. Stick your head  
 out the window, watch your drivin' coal. Lower berths,  
 ten dollars; upper berths, nine; box cars, four bits;  
 flat cars, a dime. You hoboes, flag this train. All out  
 for Birmingham.

# High-Geared Daddy

43

By JIMMIE DAVIS  
and BUDDY JONES

The sheet music consists of four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, the third a treble clef, and the fourth a bass clef. Chords indicated above the staves include G7, A7, Gdim, D7, G7, Gdim, G7, C, Dmi, C, F, C, Dmi, C, A7, G7, Gdim, G7, D7, G7, Gdim, G7, C, F, C, Dmi, C, F, C, and G7. The lyrics are as follows:

1. Well, I just came back from a - cross the slue, I'm a true lov-in'dad-dy and it  
3. You can feel of my knee, You can feel of my thigh, You can feel of my thigh, You -  
5. Well I woke this morn-ing in the Dal - las jail, Didn't have no - bo-dy\_ to

just won't do, — I'm a high-geared dad-dy, I don't care what I do.  
got me high, — I'm a high-geared dad-dy, There's noth - in' I won't do.  
go my bail, — I'm a high-geared dad-dy, I won't be treat-ed this way.

2. Well come on mam-ma let's strut our stuff, I'm a true lov - in' dad-dy and I  
4. I got a gal and she lives on the hill, She's a corn-fed — ma-ma, but I  
6. Went to see my gal at the set-tin' of the sun, — Her old man — met me with a

new-er had e-nough, I'm a high-geared dad-dy, I don't care what I do.  
love her still, I'm a high-geared dad-dy, I don't care what I do.  
big shot gun, I'm a high-geared dad-dy, I don't care what I do.

# Come On Over To My House

Moderato

By JIMMIE DAVIS

1. Come on ov-er to my house,babe;  
 2. Come on ov-er to my house,babe;  
 3. Come on ov-er to my house,babe;

Ain't no-bod-y home but me. Come on ov-er to my house,babe; Lone-some as can be;  
 Ain't no-bod-y home but me. Come on ov-er to my house,babe; Lone-some as can be;  
 Ain't no-bod-y home but me. Come on ov-er to my house,babe; Lone-some as can be;

be; Now way last win-ter times were hard, Back in the kit-chen I was  
 be; There was an old maid layin' in bed, Stuck her head out the  
 be; Now you know ma-ma,Ya treated me wrongWhen ya broke me down in my

skat-in' my lard. Come on ov-er to my house babe; Ain't no-bod-y home but me.  
 win-dow and said. Come on ov-er to my house babe; Ain't no-bod-y home but me.  
 get — a - long. Come on ov-er to my house babe; Ain't no-bod-y home but me.

*pC al Fine*

## Just Forgive And Forget

JIMMIE DAVIS

Just Forgive and Forget me, my Darlin', And promise me now as I leave,  
 That you'll keep all my letters and gold ring, And remember, dear, you're not to grieve.  
*Tacet*

So Forgive and Forget me, my Darlin', But remember these last words I say,  
 That this is a sad but fair parting, And we'll meet up in heaven some day.

Then forever, Sweetheart we'll be happy; The bright angels will tell us of love;

So Forgive and Forget me, my Darlin', Till we meet up in heaven above

# Don't Say Goodbye If You Love Me

By JIMMIE DAVIS  
BONNIE DODD

Moderato

The sheet music consists of five staves of musical notation. The top staff is for the piano, showing treble and bass clefs with various chords indicated by numbers and letters above the notes. The subsequent four staves are for a voice, with lyrics written below the notes. Chords for the guitar are also indicated above the lyrics.

**Chords and Key Signatures:**

- Staff 1 (Piano): C, F, F7, E♭, B♭m, F
- Staff 2 (Voice): C7, F, F7
- Staff 3 (Voice): B♭, Bdim, F, C7, B♭, C7, F, Bdim
- Staff 4 (Voice): B♭, F, F7, B♭
- Staff 5 (Voice): F, F, F7, B♭

**Lyrics:**

1. You tell me to - day that you're going Far a - way just to  
2. Each night I will kneel by my bed - side, I will pray one sweet

make you a name, You tell me that you're dis - con -  
prayer just for you. I will ask of the Kind One in

tent - ed, And that you are search - ing for fame;  
heav - en, Just to make all your dreams, dear, come true.

Some how this, I can't real - ize we're part - ing, I have  
If this, love, should be our last meet - ing, will

Bdim C7 F F7

grown used to hav - ing you near, The strings in my heart, love, are  
al - ways love you just the same, I will keep a sweet mem - o - ry

Bb Bdim F C7 Bb C7 F Bb6 F

break-ing, I just can't say "Good - bye" to you dear.  
of you, You will live in my heart like a flame.

## CHORUS

F C7 F F7 Bb F

*mf* DON'T SAY GOOD - BYE IF YOU LOVE ME, For 'twould make my

C7 Gm E7 C7 F Bb F F7

heart o - ver flow; Kiss my lips once ere you

Bb Bdim F C7 F Bb Bb6 F

leave me, Just don't say "Good - bye" when you go.

## Sewing Machine Blues

By JIMMIE DAVIS

*mf*

The musical score consists of three staves. The top staff is for the piano, starting with a dynamic of *mf*. The middle staff is for the guitar, with chords indicated above the staff: F, F7, Bb, Bbm, F, C7, F, F#dim, C7, D7, C7, F, Bb6, and F. The bottom staff is for the vocal part, with lyrics provided for each line. The lyrics are as follows:

1. Went up - on the moun-tain,- Looked at the high ris-ing sun; Went up  
 2. Two trains at the sta-tion,- Good gal, don't you want to go? Two trains  
 3. Goin' to tel-e-phone to Heav-en To send me an an-gel down; Goin' to  
 4. No mat-ter'bout your mon-ey, No mat-ter'bout your lim-ou-sine; No -

on the moun-tain,- Looked at the high ris-ing sun. — Says, "You  
 at the sta-tion,- Good gal, don't you want to go? — One-  
 tel-e-phone to Heav-en To send me an an-gel down. — If you  
 mat-ter'bout your mon-ey, No mat-ter'bout your lim-ou-sine; — But when

can't do by me, Lord, What Do re-ma done done.  
 head ed for Mem phis, One for Mex i co.  
 have -n't got an an gal, Send a high step-pin' brown.  
 you go - with me, Don't for get that sewin machine.

# High Behind Blues

By JIMMIE DAVIS

**Chords:**

- Top staff: C, C7
- Second staff: F7, F7
- Third staff: C, F#dim, C, F#dim, G7
- Bottom staff: C

**Lyrics (Stanza 1):**

1. Goin' to wash my face \_\_\_\_\_  
 2. I \_\_\_\_ wonder if a match-box \_\_\_\_\_  
 3. I ain't got no good pal, \_\_\_\_\_  
 4. May ride a freight train, \_\_\_\_\_  
 In the Gulf of Would hold my  
 Would hold my  
 Ain't got no May ride a  
 May ride a

**Lyrics (Stanza 2):**

Goin' to wash my face \_\_\_\_\_  
 I \_\_\_\_ wonder if a match-box \_\_\_\_\_  
 I ain't got no good pal, \_\_\_\_\_  
 May ride a freight train, \_\_\_\_\_  
 In the Gulf of Would hold my  
 Would hold my  
 Ain't got no May ride a

**Lyrics (Stanza 3):**

Mex - i - co; \_\_\_\_\_  
 lone - some clothes; \_\_\_\_\_  
 la - dy friends; \_\_\_\_\_  
 pull - man blind; \_\_\_\_\_  
 I'd like to hang a - round,  
 Ain't got so man - y gals,  
 Ain't got no one to say,  
 Makes no dif - f'rence what I ride,

**Lyrics (Stanza 4):**

— But I can hear that freight - train blow.  
 — Got so far to go.  
 — "When are you com - in' home a - gain?"  
 — I'm get - tin' high be - hind.

# Gambler's Return

By JIMMIE DAVIS

1. In a gam - bler's hall one day, In a town so far a -  
 2. It had been ma - ny years to me, Since I sat on moth - er's  
 3. As I reached the old de - pot, Just six miles from my old  
 4. He said, "Son, I guess you know, Why my heart is pain - ing

way, Where the gam - blers, they were com - ing to and fro;  
 knee, Then I left her and old dad all a - lone;  
 home, Friends that I had not seen for ma - ny years;  
 so, The on - ly treas - ure that I had now is gone;

To my side there came a lad, With a face so ver - y  
 As I read the mes - sage clear, All the gam - blers they drew  
 From the crowd a gray haired man Of - fered me a trem - bling  
 As she passed a - way, my boy, Said her heart would beat with

dad, says, "Mis - ter Jim, your dear old moth - er's ver - y  
 near, I said, "So long, boys, I must be go - ing low.  
 hand, 'Twas my dad - dy as he broke - down in home;"  
 joy, If she could meet you in the an - gels tears.  
 home.

# Down At The Old Country Church

By JIMMIE DAVIS

Slowly

*mf*

Lord, when the

Saints go marching home, Lord, when the

Bb 7 Fm 7 Bb 7 Eb Db  
Saints go marching home, Oh, Lord I want to be in that

Eb 7 A1 Eb Bb 7 Eb C mi Fm 7 Bb 7 Eb  
num-ber, When the Saints go marching home.

# Red Nightgown Blues

By JIMMIE DAVIS

1. We bought the li - cense, went to see Par - son Brown,  
 2. With two head - locks and a sock in the jaw,

Cor - rine could - n't wait and she thowed me down. Said now Par - son dont  
 I said, "Cor - rine, what's the mat - ter now?" Said "Pa - pa steady dont

wait so long Two more min - utes and Im go - ing wrong.  
 take me so fast, If you take me too fast sweet Ma - ma can't last.

**CHORUS**

She's com - in' to town in a red night-gown; Some bod - y head Cor - rine.

# I Want Her Tailor-Made

By JIMMIE DAVIS

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff starts with a C dim chord, followed by a C7 chord. The lyrics are:

1. I'm look - ing for \_ a ma - ma, Like I met down in Mex - i -  
2. I want her fast\_ like light-ning, One hun-dred in the

The second staff begins with an F chord, followed by a Dmi chord, an A7 chord, a Dmi chord, and a B♭ chord. The lyrics are:

co, shade, I'm I look - ing want her for \_ a ma - ma, Like I

The third staff begins with an Fdim chord, followed by an F chord, a Cdim chord, and a C7 chord. The lyrics are:

met down in Mex - i - co; She's an eas - y look - ing  
One hun-dred in the shade, I want her made \_ to

The fourth staff begins with an F chord, followed by a Cdim chord, and a C7 chord. The lyrics are:

ma - ma, She'll get you an - y time you go. \_\_\_ (Yodel)  
or - der, I want \_ her \_ tail - or - made. \_\_\_ (Yodel)

## I Wonder If She's Blue

By JIMMIE DAVIS

*mf*

All the world looks blue for  
I — won — der where she

E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> aug

me, to - night, Sweet-heart, you're far a - way; The  
is, to - night, Won - der who he can be; I

E<sub>b</sub> Ab Ab dim Ab E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> aug

nights and days, they seem so long, But you're hap - py so they  
won - der if she tells him of Her lov - ing days with

A<sub>b</sub> E<sub>b</sub> G<sub>7</sub> C<sub>mi</sub> C<sub>mi</sub> 7 F<sub>7</sub>

E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> aug

say. I I won - der if it's they real - ly true, or  
me. won - der if they say "Good - night" just

B<sub>b</sub> E<sub>b</sub> mi 6 B<sub>b</sub> dim B<sub>b</sub> 7 E<sub>b</sub> B<sub>b</sub> 7 E<sub>b</sub> E<sub>b</sub> aug E<sub>b</sub>

E<sub>b</sub> B<sub>b</sub> 7 E<sub>b</sub> E<sub>b</sub> 7 A<sub>b</sub>

do you just pre - tend, For a lov - er loves  
like we used to do. And when she sees that

on - ly once With a love that never ends.  
same old moon, I won - der if she's blue.

D.S. al Fine

## Saturday Night Stroll

By JIMMIE DAVIS

There is preach-ing to -

night, There's preach-ing to - night, There is preach-ing on the old camp

ground; There is preach-ing to - night, There's preach-ing to -

night, There is preach-ing on the old camp ground.

# When It's Round Up Time In Heaven

By JIMMIE DAVIS

**Valse Moderato**

They tell me of a loved ones have

G  
C  
G  
C  
G  
A7

place and they tell me of a day, Where the saints shall be gath-ered to I, and per-haps have you, Who have re - cent-ly gone that

D7 Am Am7>5 D7 G C

stay; They shall come from the East, They shall come from the way; But the time is now short, For then and for

Cm6 G D7 G C Cm6 G

West, When we gath - er on that round - up day, me, When we gath - er on that round - up day.

CHORUS

When It's Round Up Time In Heav-en, and our troub-les on earth are  
o'er, All the friends that death has sev-ered, shall gath-er on that  
gold - en shore, 'Twill be sweet when we meet at Jes - us' feet with no  
heart-aches, no pains, no sigh, When they comb Heav-en's plains, Will they find your  
name, At the great round-up in the sky. 1. When It's sky.

# Wild And Reckless Hobo

By JIMMIE DAVIS  
and JONES

1. I'm a wild and reck - less  
2. thought while I was  
3. walk - ing down the  
4. heart be - gan to  
5. pulled my cap down  
6. got off at a

ho - bo, I  
on this trip, I'd  
rail - road track I  
roll a - round, And  
o - ver my eyes, And  
lit - tle town, And be -

C Cdim C G

left my hap - py  
sure - ly have some  
went in a rail - road  
I be - gan to  
start - ed down the  
gan to roam a -

home; fun;  
shop; sing,  
track,  
round,

I When

Start - ed out on a  
Just a thou - sand  
heard an en - gin - eer  
ev - er that freight  
Caught the end of an  
Look - in' for an

D7

west - ern trip, All  
miles from home, And  
tell a man, —  
train comes by, I'll  
old freight train, And I  
old freight yard, And a

by my - self a  
I am on the  
This train would-n't  
grab her on the  
nev - er did look  
train that was west

1. G  
lone; 2. I  
bum. 3. While  
stop. 4. My  
wing. 5. I  
back. 6. I

bound. —

# Honky Tonk Blues

JIMMIE DAVIS

Brightly

*f*

1. If you go down to the "bot-tom," bet-ter  
2. I went down to the "bot-tom," just a  
3. Drank a half a pint of li - quor and a

watch the way you act; If you fool a-round them "Hon-ies," you will nev - er make it  
week a - go to day, Met a Honk-y Tonk - y ba - by an' I could-n't get a -  
half a pint o' gin, Saw my Honk-y Tonk - y ma - ma fool-in' 'round some oth - er

back; Get in - to trou-ble, the best you can do is lose; For them  
way; Lost all my mon - ey, brand new hat and shoes; For them  
men; Real - ly felt mis - treat-ed, my ba - by a - bout to lose; Got

Honk - y Tonk - y Ma - mas will give you the Honk - y Blues. Fine  
Honk - y Tonk - y Ma - mas real - ly had them old Honk - y Blues.  
jail - ons of my ba - by, I had them Honk - y Blues.  
D.S. al Fine

# You'll Be Comin' Back Some Day

Moderato

There's a coy-ote howl-in' a-way out there Just a-cross that great di-vide, And it brings to me those mem-o-ries Of the good old days gone by, When I used to ride on the prair-ie trail And gaze up at the moon, It seems to me I can hear you say, You'll be comin' back some day.

**Chorus:**

Oh — take me, — Oh, prair - ie; — Al-ways keep me in your sight. —

— When I slum - ber gent - ly on through the night — And the coyotes howl-in' to you, old moon so bright. Now there's no use de - ny - ing — While I've been ery - ing —

By JIMMIE DAVIS

D7 Ddim D7 G D7 Daug F#7b5 B7 Em Dm6 B7 E7aug  
 For your face so kind and gay; Ev'-ry step of the way I can  
 still hear you say: You'll be com - in' back some day.

## Pi-Rootin' Around

JIMMIE DAVIS

B<sub>b</sub> F<sub>7</sub> B<sub>b</sub> F<sub>aug</sub> B<sub>b</sub> F<sub>7</sub> B<sub>b</sub> JIMMIE DAVIS  
 Gon-na put on my Sun-day britches, Gon-na part my hair on the side; Gon-na hitch my mule to the  
 wag-on Gon-na hop right in and ride, Gon-na race back and crack my donk-ey Gon-na  
 suck a-round down thru town, So hop in the wag-on Ma-ma, let's go Pi root-in' a-  
 round Great big pie! root toot toot! 'Round and 'round and round.

# Midnight Blues

By JIMMIE DAVIS

1. Had the blues in the morn-ing,  
woke up at mid-night,  
climbed in my win-dow,  
walked 'round my bed-side,  
walked up to my bed-side,  
Had the Moon was Looked —  
Sat down Touched me blues all day long;  
shin-ing on the floor,  
straight in-to my face,  
in the rock-in' chair,  
with her cold pale hand,

Had the blues in the morn-ing  
Woke up at mid-night,  
Climbed in to my win-dow,  
Walked a-round my bed-side,  
Walked up to my bed-side, (good gal) —  
Had the Moon was Cast her Sat down Touched me

blues all day long;  
shin-ing on the floor;  
peep-ers in my face;  
in the rock-in' chair;  
with her cold pale hand; Had the blues at a mid-night, — Who  
Saw the shad-ow of a wom-an, — Hid-  
I passed her in my blues, (Sweetheart blues)  
I picked the cov-er off, — Now  
Said, "I've looked this wide world ov-er, — Oh,

made the good gals — go wrong.  
ing in the long-a-go place.  
Just can't stay an-y here?  
Ber-tha what you — doin' man?" 2. I  
Tom, are you still-my 3. She  
4. She  
5. She

# Home Wreckin' Blues

By JIMMY DAVIS  
ED SCHAFFER

The sheet music for "Home Wreckin' Blues" consists of four staves of musical notation. The top staff uses a treble clef and common time. The first two measures show chords C min 6 and D min. The third measure shows a C major chord with a circled 'C'. The fourth measure shows a C major chord with a circled 'C'. The lyrics for these measures are: 1. Oh, tell me, ba - by, train right - thru you 2. Mm - What's the - mat - ter 3. Mm I aint gon - na sing no

The second staff continues in common time. It features chords F9 and F7. The lyrics for this section are: town; now? more; Oh, tell me ba - by, Mm - I

The third staff begins in common time. It features chords C, C6, C# dim, and G7. The lyrics for this section are: train right - thru your town; now? more; Leav - in' - you - What's the - mat - ter I'm quit - tin' - aint gon - na sing no I'm gon - na leave from

The bottom staff concludes the song. It features a C major chord with a circled 'C'. The lyrics for this section are: now, her, here, be - cause I - got to go. Ba - by, Sure has - got to me. aint com - in' back no more.

Measure numbers 8 and 8 are indicated below the staff endings.

# CHORDS FOR UKULELE AND TENOR BANJO

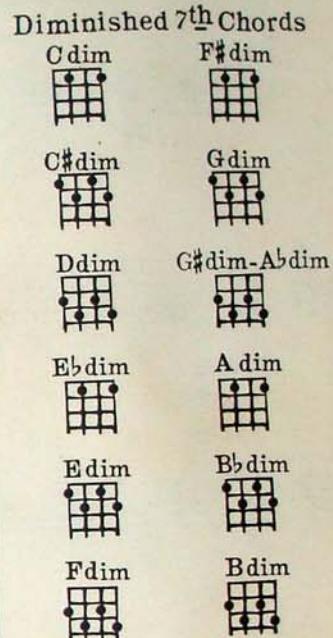
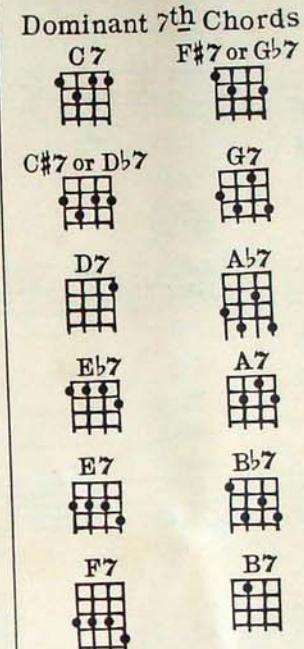
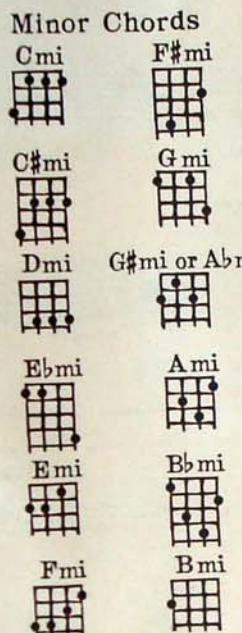
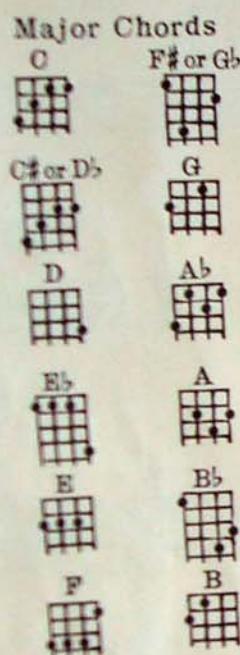
The diagrams in this book are for the Guitar.

The letters over the diagrams are the names of the chords as played on any instrument.  
The following tables show the fingering of all these chords for Ukulele and Tenor Banjo.

Press strings as indicated by dots.

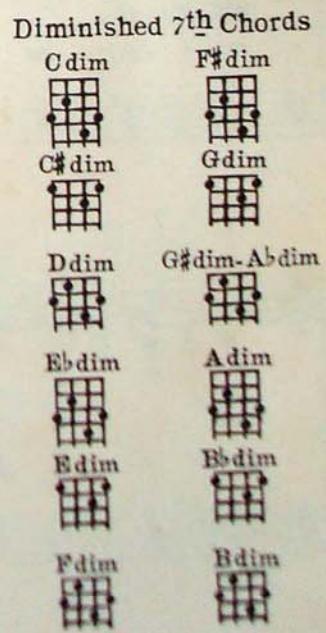
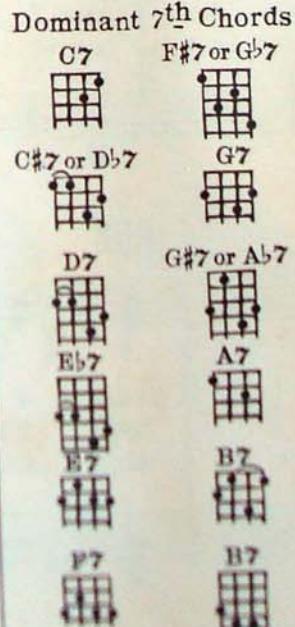
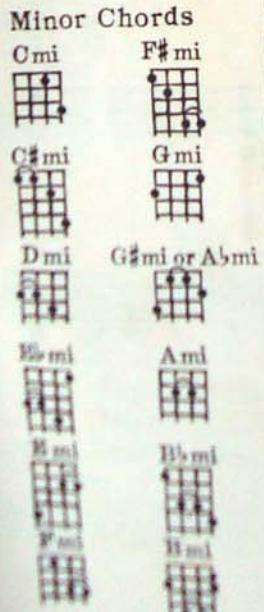
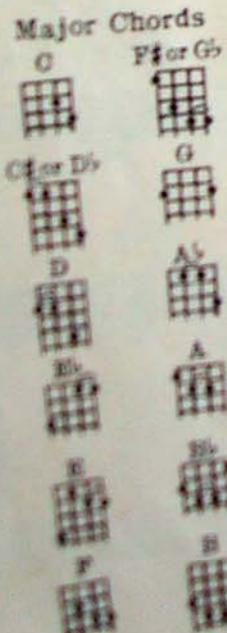
Strike all 4 strings.

## UKULELE



Press strings as indicated by dots.  
Strike all 4 strings.

## TENOR BANJO



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